polychrome. Tripods are burning on the top of the scene, and in the centre, terminating the whole, is a car of triumph. The orchestra and stage present the effect of a pavement of black and white marble with a fret border. It may be objected, and with justice, that the decorations are Pompeian rather than Greek, and that a simpler and severer character should have been attained; but it must be remembered that no examples of the Greek scene remain, and that in Pompeii, so far as related to painted decorations and sculpture, the Greek style and manner prevailed.

The scene was painted by Mr. John Macfarren, who is entitled to special praise for the care with which the parts are made out; this was the more important, as the scene is brought closer to the eye than usual. It is not the province of THE BUILDER under ordinary circumstances to allude to actors, but we cannot avoid pointing attention to the fine series of attitudes introduced by Miss Vandenhoff in the part of Antigone, which might be usefully studied by sculptors.

BARBER-SURGEONS' HALL.

BARBER-SURGEONS' HALL is situated on the west side, and near to the middle of Monkwell-street, in Cripplegate ward, London; the foundation of the building being partly laid upon the ancient City wall. At what time the original structure was erected does not appear; but it was enlarged at different periods down to the time of Charles the First. The Theatre of Anatomy was built by Inigo Jones in the years 1636 and 1637. Walpole calls it "one of his best works." This theatre, through being a detached building, escaped conflagration, but all the other parts suffered in the great fire of 1666; and the theatre itself, which had an elliptical cupola, and was decorated with figures of the seven liberal sciences, —the signs of the Zodiac, cedar benches and doors, &c.—was pulled down about the year 1783, the company having no use for it; and three houses were soon afterwards erected upon its site. The present buildings were erected by subscription within a few years after the fire, and are of brick; the entrance and dwelling of the clerk fronting the street are separated from the other parts by a small paved court. The *hall* is a good room, but not large; the west end is semicircular, and remarkable from having formed the interior of one of the towers (or bulwarks as they are called in the minutes) that defended the city wall. Here are two full-length paintings of human figures, shewing the disposition of the muscles, &c.

The *court-room*, which has a small elliptical cupola in the centre, built in 1752, is an apartment affording much interest, from the various pictures with which it is decorated. The principal of these is the celebrated piece by Holbein of *Henry the Eighth delivering the Charter of the Barber-Surgeons to the Court of Assistants and Company*. This picture, which is painted on panel, and in a very excellent state of preservation, measures ten feet two inches in length, and six feet in width. The bluff sovereign is represented in his royal robes, and crowned, seated in a chair of state, and holding in his left hand a sword erect, resting upon his knee; on each side are the principal members of the company, kneeling, with others behind standing; and the king is in the act of presenting the charter with his right hand to Thomas Vicary, the then master. The names of thirteen of the chief members are above their heads. All are in gowns trimmed with fur; the three on the right of the king represent the Doctors Chamber, Butts, and Alsop, all of whom, at the time of the giving of the charter, were past masters of the company. Dr. John Chamber was Henry's principal physician, and Dean of St. Stephen's College, Westminster, where he built the curious cloister, a part of which remained in the speaker's house until destroyed by fire a few years since; he has on a close cap, and his hands are wrapped in the large sleeves of his gown. Dr. William Butts, who was also king's physician, is also in a cap, and has a gold chain over one shoulder; his conduct on the presumed degradation of Archbishop Cranmer has been finely portrayed by Shakspere in his play of Henry the Eighth.

Vicary, who has a gold chain like Butts, was serjeant-surgeon to the sovereigns, Henry VIII., Edward VI., Queen Mary, and Queen Elizabeth, and is reputed to have been the author of the first work on Anatomy that was ever written in the English language. Sir John Aitlife was also an eminent surgeon, and had been Sheriff of London in 1548: according to the inscription on his monument in the Church of St. Michael Bassishaw, he was "called to court," by Henry VIII., "who loved him dearly well," and was afterwards knighted for his services by Edward VI.

This picture is not only finely coloured, but is also finished with such carefulness and minuteness of pencilling, that even the subordinate parts, as the rings on the king's fingers, the ermine of his robes, &c., will bear a very close examination, and still appear true to nature. It is remarkable likewise from furnishing an example of a beginning of an alteration in costume in respect to shirts, the wrists of Henry being encircled by small *ruffles*, and the necks of several of the members displaying a raised *collar*. An engraving from it was made in 1736, at the expense of the company (who have the plate still in their possession), by B. Barrow, whose reduced drawing in red chalk is also preserved in this apartment. The painting itself was borrowed by James I. (whose grandmother, Margaret, was Henry VIII.'s sister), and his letter on the occasion is yet preserved by the company; it asserts that "the portrait of Henry was both like him and well done."

On the same side of the room with this picture, are two excellently painted whole-lengths, said to represent "A Spanish Gentleman and a Lady, his sister," but unknown, and a mezzotint head of John Paterson, Esq., formerly clerk to this company, and Member of Parliament for Ludgershall, in Wiltshire. This gentleman was deputy for the Ward of Farringdon-within; he projected various useful plans for the improvement of the City, and was the principal means of the streets being paved with Scotch granite, &c. in the regular way, which universally prevailed until the recent introduction of wooden blocks. He presented the company with a very beautiful painting of a Duchess of Richmond, said to be by Sir Peter Lely, but more probably by Vandyke. The Duchess is represented sitting, with a lamb and olive branch: the drapery is very finely coloured.

The principal other pictures in this room are Charles II. sitting; Mr. Lisle, barber-surgeon to that monarch; Sir John Frederick, who was sheriff in 1655; Sir Charles Bernard, surgeon to Queen Anne; Inigo Jones, a fine head, by Vandyke; Mr. Ephraim Skinner; Edward Arris, Esq., an alderman of London; and the celebrated Sir Charles Scarborough, chief physician to three sovereigns, Charles II., James II., and William III., and one of the first mathematicians of his time. The two last portraits are in the same piece, and were ordered to be "set up (that is, painted) in the void table" in February 1654. Dr. Scarborough was chosen anatomical reader in this hall on the 12th of October, 1649, and shortly afterwards he commenced the delivery of his highly-famed anatomical lectures, and continued them with great approbation for many years; he has the reputation of being the

ENTRANCE TO BARBER-SURGEONS' HALL.

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